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On the opposite side of the gallery are bright landscapes by Sonntag (403), and Hubbard (412), and a pleasing study of an old woman "Spinning Flax" (404), by J. N. Marble. By Charles H. Davis, is "The Passing Day" (417), a late autumnal landscape, the leaves fallen from the trees and the tall grasses dead and brown. The sun is setting behind the spectator, and the full moon is rising. An old woman comes toward the foreground, whose day is passing like that of the landscape. The picture is full of sentiment and is very true to Nature. A "Portrait of a Lady" by Mr. Lay (422), comes next, and after it "The King's Health" (426), by Percival De Luce, showing a young man who refuses to drink the toast, to the perturbation of his host. Carl C. Brenner's *Winter* (430) is over the entrance to the corridor.

In the next panel are E. L. Henry's "Latest Village Scandal" (434), a study of characteristic types;—an exceedingly carefully painted "Interior," by Louis Mcøller (438), showing a room with walls covered with paintings, reproduced with rare fidelity. There is an effective "Head" (440), by J. J. Hammer, and a sunny *Long Island Farm Scene* (445), by George H. Smillie. "A June Day" (448), a child driving geese—is a picture quiet and agreeable in tone—by J. H. Dolph;—and there are "Heads" by Fitz (547), Curran (457), and Mrs. Fowler (459). Mr. Gay's *Where Sea and Meadow Meet* (454), is on the corner panel.

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## THE SOUTH GALLERY.

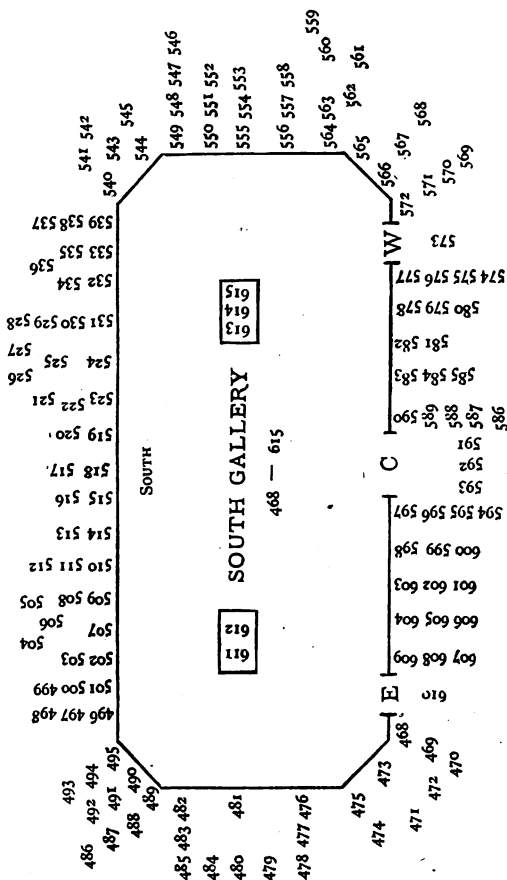
THE SOUTH GALLERY contains the greater portion of the larger pictures in the Exhibition, as heretofore, yet, even here, there are fewer large works than usual.

Entering from the East Gallery, we find on the first panel a carefully studied "Old Mill at Cocksackie" (468), by R. W. Hubbard; a characteristic picture of street boys entitled "Don't" (473), by J. G. Brown; and *Autumn in New England* (469), by R. Swain Gifford.

The greater part of the end wall is taken up by Robert Koehler's picture, *The Strike* (481). A crowd of excited workmen have gathered in front of the residence of the owner of the foundries—seen in the right of the picture—where they have been working. The spokesman of the party is talking earnestly, reciting the grievances of his distressed companions, toward whom he points with his left hand, while his right hand is clenched—showing that he is speaking temperately with an effort. Behind him stands a brawny workman in his shirt sleeves, critically observing the face of the mill owner. Others regard the latter vindictively,—some curiously. All, however, are determined. Some would use violence. One is picking up a stone. Only a little thing will turn the crowd into a mob. A woman who

dreads possible violent action by the men, is appealing to one of them to urge the crowd to desist. The man holds out his hands ;—"Look at the case" ! he seems to say ; "What can we do ? - Must we starve ? "

The mill owner's face is pale. It is a hard, unsympathetic face, and



shows that the artist in the selection of his type was actuated by a feeling of sympathy for the workingmen, whose cause he desired to present in the strongest possible way. The mill owner in the picture is a man whose whole aim is money-getting. There is no sympathy

in the man. He seems to desire to temporize with the crowd—to avert present difficulty until he can provide against danger. Every face in the picture is a study. One man looks sneeringly at the pale face of the mill owner; others have in their eyes the figures of a half-starved woman with an infant in her arms and a scantily clothed child beside her, standing near the steps of the rich man's house—an emphatic illustration of the hard lives lived by the families of the poorly paid men.

Beyond the grimy foundries a river divides the city. Through the mist we see sails of river craft, and discern the outlines of a bridge. A gray, cold sky harmonizes well with the general sentiment of the picture.

Over this is "A Royal Pair" (480)—a lion and lioness, by G. Muss Arnolt. On this wall also hangs a most excellent "Portrait of a Lady" (477), by David Neal; "Returning from Work" (476), by George Inness, Jr., and a "Mother and Child" (483), by J. Carroll Beckwith.

Turning to the South Wall, Mr. Robbins has "A Gentle River" (496); Walter Satterlee, "A Winter Watering Place"—an infant having a bath—(495), and Arthur Quartley, *The English Channel near Hastings* (497).

T. W. Wood's *Putting on Airs* (501) shows a white bootblack having a colored member of his "profession" black his shoes. A portrait of the "Rev. Dr. Ormiston," by Thomas Hicks (502) is an excellent likeness. *The Favorite* (503), by V. Tojetti, is rich in decorative effect. Bolton Jones' "September" (507) is exceedingly brilliant in color and highly realistic, and Henry P. Smith's "Morning in North Italy" (506), is a very literal transcription from Nature.

F. D. Millet's "Cozy Corner" (510), shows an American country girl in a window seat which is part of an open fireplace in which a fire is burning. Arthur Parton's *Veteran of the Woods* (514) is wonderfully effective, particularly in its sky. Above hangs T. W. Wood's portrait of J. Q. A. Ward, the sculptor, at work (513).

Eastman Johnson's "Portrait of Dr. J. C. Dalton," President of the New York College of Physicians and Surgeons (513), is a superb piece of portrait painting, and the same may be said of David Neal's excellent "Portrait of the Rev. Mark Hopkins" (517),—though the pictures are painted in very different ways. George Inness's picture, *In the Woods* (518), holds one of the chief places of honor in the Academy this year, and is worthy of it. It almost literally takes the spectator into the woods, under the trees. P. M. Beyle's "Fishing on the Dock" (516), is bright in light.

President Huntington is represented by a "Portrait of Hiram Sibley" (519), above which is J. J. Hammer's "Goose Girl" (522). A. C. How-

land's "Fourth of July Parade" (524), is a characteristic New England picture, showing a company of old men, fired with martial ardor, and clad in old uniforms, reenacting one of the old time celebrations in which they have taken part. Over this is C. C. Coleman's "Reapers, Capri" (525).

C. N. Turner's "Queen of the Montauks" (533), shows a tall, gaunt old woman with tragic features, walking, staff in hand, across the moor on a dark, windy day. There is much force in the study, and harmony in sentiment and color.

J. B. Bristol's "View down the Housatonic Valley" (535), contains fine effect of distance. Walter Satterlee's *Cronies* (538), hangs above it. A large "Marine" by German Grobe, of Düsseldorf, hangs in the corner panel (540);—a row of boats, waiting for the tide, and fisherwomen gathered along the shore to watch their departure. Misty morning and luminous sky.

On the next panel are C. Harry Eaton's "Shiawassee River" (550) a "Landscape" by E. C. Rost (552), and an effective view of the interior of "A Plaster Shop" (551), by G. B. Barse, Jr. James M. Hart is represented by a "Landscape with Cattle" (555), above which hangs President Huntington's "Portrait of President Andrew D. White," of Cornell University.

Charles H. Davis here has another of his poetic landscapes, "The Deepening Shadows" (556), quiet, restful, tender in sentiment. The quotation 'on the tablet' gives the keynote of the picture:

"And all things wait the night that still delays."

On the next panel hangs R. M. Shurtleff's *Song of Summer Woods* (567), and pictures by Hoeber (56), Millet (561) and Fowler (564) that are worthy of notice. Henry W. Parton's "Corner of a Table" (566), contains some exquisitely painted roses.

On the North Wall are Magrath's "Irish Portraiture" (577), "A Landscape" by Robert C. Minor—"The Close of Day" (578), rich and glowing in tone; E. Wood Perry's "Portrait of General Grant;" George B. Butler's "Italian Peasant" (582); and interesting landscapes by J. R. Brevoort (583), Lockwood de Forest (584), and W. C. Bauer (585). E. L. Henry exhibits a characteristic picture of negro urchins (590); and by J. B. Lippincott is "A Maiden Fair" (589), which is very charmingly painted.

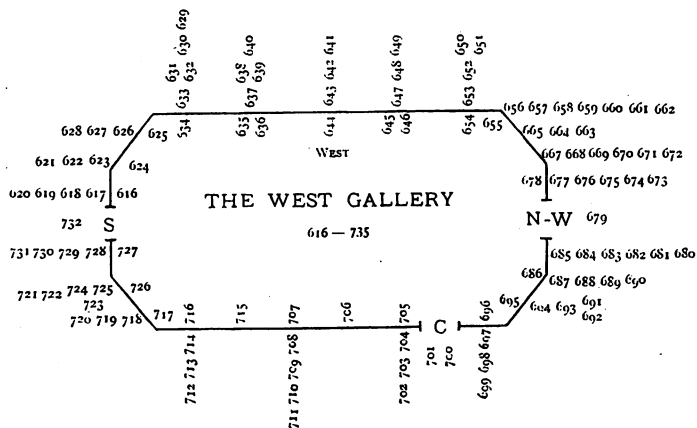
Howard R. Butler's "Fountain Finistere, Evening" (597), has fine atmospheric effect. Gilbert Gaul's "Heavy Road" (598), shows a detachment of U. S. soldiers moving along a mud road. The horses are straining every muscle to move the heavy cannon, and the men are pushing and pulling with them. The feeling of muscular activity

is excellently expressed, and the picture is one of the strongest that Mr. Gaul has painted.

Edgar M. Ward is represented in this gallery by a picture entitled "The Blessing" (604), a Bavarian interior lighted by a window, painted with fine effect. Mr. Loop's picture "Beyond" (602), and interesting landscapes by A. H. Wyant (603), C. H. Miller (608), Bruce Crane (596), Julian Rix (610), and F. De Haven (605), hang in this panel.

## THE WEST GALLERY.

IN THE WEST GALLERY, the first corner panel contains two most excellent landscapes: "Stony Fields" (623), by J. Francis Murphy, and



"Morning in the Forest" (626), by R. M. Shurtleff. Over the latter is Mr. Huntington's "Lying in Wait" (627.)

On the West Wall is a carefully painted studio interior, with lady at piano, "A Song without Words" (633), by J. Wells Champney; and over it is one of Mr. McEntee's poetic landscapes, "Shadows of Autumn." Above hangs George Hitchcock's *Low Tide on the North Sea* (640), boats stranded and pools on the sandy shore reflecting the sky.

G. H. McCord's effective *Late Autumn* (638), J. C. Nicoll's "Fog and Sunshine" (637), Bruce Crane's bright "Summer" (634), and George